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find these things in any of the more systematic treatises which have been put forth in the last few years. Meanwhile, this somewhat miscellaneous collection will be a great convenience to have on the reference shelf. The selections range from the familiar quotations from Shelley's *Hellas* and Milton's *Paradise Regained* to Gilbert Chesterton on "Paganism and Mr. Lowes Dickinson" and Browning's *Old Pictures in Florence*, and include among the more conspicuous names Newman's *Attica and Athens*, Jebb's *Lecture on the Age of Pericles*, Gildersleeve's *Americanism and Hellenism*, Gilbert Murray's *Tradition of Greek Literature*, long translated extracts from the Introduction to Croiset's *History of Greek Literature*, from the characterization of antiquity in Boeckh's *Encyclopädie* and Zielinski's *Our Debt to Antiquity*. The eleventh and twelfth extracts at the middle of the volume balance in the scales of a dramatic psychostasy Professor Ulrich von Wilamowitz-Moellendorf on "The Character and Extent of Greek Literature" and Miss Marjorie L. Barstow, a Cornell Sophomore, on the "Oedipus Rex: a Typical Greek Tragedy."

PAUL SHOREY

The Greek Anthology. With an English translation by W. R. PATON. In five volumes. Vols. I-III. Loeb Classical Library. London: William Heinemann; New York: G. P. Putnam's Sons, 1917.

Mr. Paton's *Anthologiae Graecae Erotica* designated him for what an Italian colleague describes as the *eterno lavoro* of a complete translation of the *Palatine Anthology*, and the comprehensiveness of the Loeb library binds him fast to a deed of Atë compared with which "reading *De Virginitate* from the first line to the last" would be child's play. Mr. Mackail has drawn the wine of the anthology and left to his successors to drain the dregs of Christodorus of Thebes, St. Gregory, and the Cyzicene epigrams. But perhaps the truth lies between this exaggeration and Mr. Mackail's optimistic opinion that there is no epigram in the anthology that will not repay study. There was still rich gleaning after Mr. Mackail, and it was quite worth while to make the entire collection accessible to the English reader in more attractive form than for instance Bohn's "Thou art gone, my charming wife, after carrying off the highest honors for the beauty of form and the moral conduct of soul." Mr. Paton's prose may sometimes fall short of the incomparable grace and distinction of Mackail, but it is excellent for the purposes of the Loeb series and does not often blur the meaning of the original or strike a false note. The versions are usually correct and the few inadvertences I have noted are pardonable oversights in a long and laborious task.

In 5. 3 ὄρθρος ἔβη is not 'the day has broken,' but with Mackail 'gray dawn is over.' See commentators on Aristophanes' *Wasps* 216.

In 5. 148 ἐν μύθοις is not, I think, 'in story,' but in (the charm of) her talk.

In 5. 256 ἴβρις ἔρωτας ἔλυσε is not, I think, the speech of the girl, but a proverb quoted to be contradicted.

In 7. 21. 5 ὁ περισσὸς αἰὼν can hardly mean 'thy exquisite life'; for the force of αἰὼν here cf. 7. 141.

In 7. 49 γαῖαν ἀπημφιάσας is not 'dids't put on this cloak of earth,' but 'put off.' The cloak of earth is the mortal body. Cf. 7. 76. 4 where ἀπημφιάσε is rightly rendered.

In 7. 89. 12 the puerorum naenia τὴν κατὰ σαντὸν ἔλα is surely not the boy's address to the top, 'drive the way that suits you.' It is, apart from the equivocation, into which we need not enter, a Greek equivalent of 'shinny on your own side.' It is only in the punning application that κατὰ takes the meaning 'that suits you.'

In 7. 33 πολλὰ πίων τέθηκας, 'Ἀνάκρεον cannot mean 'you died of drinking too much, Anacreon.' In 7. 348 Mr. Paton himself renders correctly 'after drinking much.'

In 7. 214 To a Dolphin: ὑγρὸν ἀναρρίψει ἄλμα παρὰ σκαφίσιν cannot mean 'nor shalt thou throw up the sea beside the ships.' The accusative is cognate, 'fling a leap,' and ὑγρὸν is no more wet than are the lissom feet (ὑγροῖσι ποσσίν) of the Nereids in Bacchylides 16. 108. Mr. Paton has momentarily confused ἄλμα with ἄλμη as, reversing the order, students sometimes do in Pindar, *Pyth.* 4. 39.

In the epigram on the cat that ate the partridge, 7. 206, I think that Mr. Paton with other interpreters has misapprehended the meaning of the last two lines:

καὶ σὺ μὲν ἐν πέρδιξιν ἔχεις νόον· οἱ δὲ μύες νῦν
ὀρχοῦνται, τῆς σῆς δραξάμενοι σπατάλης.

I construe it on the analogy of δράσασθαι καιροῦ, ἀφορμῆς or τῆς προφάσεως. Cf., e.g., Diodorus 12. 67. 5 καιροῦ δραξάμενοι. The opportunity which the mice seize is puss's luxurious laziness and high living on partridges (σπατάλη), and the meaning broadly is:

Thou dreamest now of partridges all day
And while thou lickest thy chops the bold mice play.

It is not 'running off with thy dainties.'

The third volume containing book IX, the epideictic, or, as Mr. Paton styles them, the declamatory, epigrams shows, unless I am mistaken, some gains of practice both in facility and in accuracy of rendering. There are very few if any errors. In 9. 38. 2 εἰ δὲ φύσει μαλακὸς μὴ με πῆγς πρόφασιν the meaning, I think, is not "on no account drink me," but "don't drink me to provide yourself with an excuse."

PAUL SHOREY